folkwaysAlive!

University of Alberta in partnership with
Smithsonian Folkways Recordings

Convocation Hall, University of Alberta

Saturday, February 12, 2005

Concert Co-Sponsors:
Department of Music
Women Writing and Reading

GREETINGS

We are delighted that you are here with us to celebrate a remarkable vision and a unique initiative. Thank you so much for joining us to celebrate the growing legacy left to us by Moses Asch.

From the seeds planted by Moses Asch in 1948, an astonishing legacy has grown: over 2,200 albums and an archive of the mid twentieth century in sound. The tree that became the Folkways Records and Service Corporation, and later Smithsonian Folkways Recordings, has strong roots grounded in the sounds of the people, honest and true. The branches cover the globe, continuing to spread and grow.

One of those seeds is the evolution of jazz in the twentieth century. Tonight we celebrate the donation of a wonderfully complementary collection of over 2,000 jazz recordings to the Canadian Centre for Ethnomusicology from Kellogg Wilson. These recordings significantly expand the University of Alberta's archive of sound and will allow us to continue to ensure that scholars and future generations have access to an unparalleled resource.

The music and musicians you hear tonight are also a demonstration of the dynamic and global reach of the University of Alberta music program. The intersection of the different musical cultures from India and Europe illustrates the depth and breadth of jazz as an international language.

The University of Alberta, in partnership with Smithsonian Folkways Recordings, is committed to nurturing the legacy of Moses Asch. In sharing the sounds of these collections, and encouraging the sharing of new sounds, we hope to keep the branches extending. Under the tree of the "people's music", we will nurture connections among the University, communities, individuals and cultures.

R. Gary Kachanoski
Vice-President, Research
University of Alberta

Regula Burckhardt Qureshi
Director
Folkways Alive!
Canadian Centre for Ethnomusicology

Thanks to the co-sponsors of tonight's concert:
Department of Music: www.ualberta.ca/music
Women Writing and Reading: http://www.crcstudio.arts.ualberta.ca/wwr/

PROGRAM

Welcome and introductions	Regula Qureshi, Director folkWaysAlive! Leonard Ratzlaff, Chair, Department of Music
Jazz Intersections	Tanya Kalmanovitch, violin and viola Myra Melford, piano and harmonium
Intermission	Please join us in the main floor lobby and lounge for light refreshment
Tribute to Kellogg Wilson	Bill Jamieson, saxophone Maureen Lefever, guitar Don Bradshaw, bass Sandro Dominelli, drums

KELLOGG WILSON

Kellogg Wilson has a lifelong passion for jazz. A retired joint professor of psychology and computing science at the University of Alberta, Wilson hails originally from Lincoln Nebraska and remembers hearing Chick Webb and Ella Fitzgerald over cable radio when he was a boy. The teenage Wilson took up clarinet and tenor sax, and he comments that his 'depraved adolescent' tastes ran to the likes of Glenn Miller and Harry James, but after hearing a recording of Ellington's "Mainstem" and "Johnny Come Lately," things changed. "My tastes became more sophisticated after that – but alienated me from the high school band." Wilson gave up serious pursuit of becoming a musician after hearing Charlie Parker on record. "Charlie Parker scared a lot of people," remarks Wilson. "After hearing him I knew I'd never be good enough to play seriously."

Putting down his sax and clarinet, Wilson pursued academics – originally engineering – and when he reached grad school at the University of Illinois, his supervisor happened to be the late Charles Osgood the noted linguist, who Kellogg dryly remarks, "also had quite an interest in jazz." So the young man with a self-described lust for jazz and a very particular kind of mind pursued economic stability through what some may call the arcane, combining linguistic study and computing science. But his passion for listening developed, as did the music, and over the decades Wilson assembled a collection of over 2,000 jazz recordings. "I collected things that interested me, but I tried for a certain amount of completeness." The collection shows his passion for saxophone and Ellington, but also seminal archival gems such as boogie-woogie pianist Meade Lewis, or nineteen-thirties jazz trombonist Kid Ory.

"It's been a bifurcated life, I've led," says Wilson, whose collection that he calls the 'product of unbridled lust' also holds local icons such as Bobby Stroup and Tommy Banks. Upon his arrival in Edmonton it didn't take Wilson, an avid and engaged listener, long to become known among the local jazz community. He was one of the original minds, along with saxophonist Bill Jamieson and Marc Vasey to start the Edmonton Jazz Society, back in the seventies.

Wilson recently donated his collection of over 2,000 records--spanning over forty years--to the Canadian Centre for Ethnomusicology. "I felt that mine would complement the Asch collection." The University's collection of Folkways Recordings includes very early jazz, blues and folk music as well as spoken word and performance traditions. Wilson's collection contributes the next forty years of jazz evolution. Why does jazz belong in a centre for ethnomusicology? "Jazz is thinking music. It's an amazing language," says Wilson. "In terms of world music, improvised music with rhythmic content played by small groups is the norm." Spoken like an academic! But the collection is given straight from the heart and through the Canadian Centre for Ethnomusicology, will provide a phenomenal educational resource to students, and musicians for many generations to come.

TANYA KALMANOVITCH

Canadian violist and violinist Tanya Kalmanovitch operates at the intersection of contemporary jazz, classical music and free improvisation. A formidable classical performer, she is fast building an international reputation as an innovator on the viola, bringing its rich, malleable tone into the realms of contemporary jazz.

Tanya is actively involved in the world of string education, with a special emphasis on developing jazz string pedagogy. She has recently presented seminars and workshops on this subject at the Banff International Jazz Workshop, the Berklee College of Music, the Guildhall School of Music, the University of Limerick, the Royal Irish Academy of Music, and the Brhaddhvani Institute in Chennai, India. In November 2001 she was the artistic director of the first Canadian String Summit at the Canadian International Jazz Exposition. She is currently completing a PhD in the programme in ethnomusicology at the University of Alberta.

MYRA MELFORD

Myra Melford is a New York-based pianist and composer. Since her first recording in 1990, Melford has performed in over 30 countries and won major awards for composition and piano performance, including a 2000-2001 Fulbright scholarship to study the harmonium in India. As a composer, Melford has been noted for a "commitment to refreshing, often surprising uses of melody, harmony and ensemble playing"; as a bandleader, she's demonstrated a "career-long knack of choosing players who make smaller ensembles sound full and intricate as an orchestra." (Reuben Jackson, NPR). Melford currently leads or co-leads four groups: Be Bread, a quartet; The Tent, a flexible group of five musicians whom she employs in a range of settings, from an electro-acoustic quintet to a drummerless trio of trumpet, bass guitar and piano/harmonium; a cooperative duo with reedist Marty Ehrlich; and Equal Interest, a collaborative trio with reedist Joseph Jarman and violinist Leroy Jenkins. She also performs solo concerts.

Tanya and Myra formed a partnership immediately after an inspired concert at the Guelph Jazz Festival in 2003. Together they explore the connections between 20th century classical music, contemporary jazz and free improvisation. Myriad languages – North and South Indian classical music, folk music, blues and jazz are filtered through the discipline of classical music and the spontaneity of free improvisation, celebrating what each may bring to the next. The distinct personalities of these two great performers of remarkable breadth and sensitivity lead the listener on a joyful and exhilarating tour of contemporary musicianship.

(continued)

BILL JAMIESON

According to Kellogg Wilson, Bill Jamieson is a jazz musician. It's not an appellation that Wilson uses lightly. Prerequisites are an extremely high technical skill, incredible ear, and a sophisticated improvisational ability. Jamieson and Wilson met in the early seventies, and they along with Marc Vasey were part of the beginning of the Edmonton Jazz Society. Jamieson has set the tone for many a local ensemble playing with local jazz greats Tommy Banks, Bobby Stroup, Dave Babcock, Kent Sangster and Bob Tildsley as well as his 9 piece band, the Ubiquitous Orchestra. His influences over the years have been Sam Rivers, Wayne Shorter, John Coltrane and more. For this evening's tribute Jamieson has brought together a quartet of Edmonton's finest jazz players, Mo Lefever on guitar, Don Bradshaw on bass, and Sandro Dominelli on drums. If jazz is a kind of language; a forum for skill, and musicianship to meet, discuss and exchange musical ideas "in the moment," then we are in for a jazz conversation of the first order.

UPCOMING EVENTS

WORKSHOP

Tuesday March 8, 2005
4:30-6:00pm, Studio 27, Fine Arts Building
Workshop featuring "Mahwash & Ensemble Kaboul: Legends of Afghanistan"
Admission is $5 at the door; reserve a place a the workshop by registering on-line at www.ualberta.ca/folkwaysalive

CONCERT

Wednesday, March 9, 2005
7:30pm, Provincial Museum Theatre
Concert featuring "Mahwash & Ensemble Kaboul: Legends of Afghanistan"
in partnership with Global Arts Concerts.
Winners of the BBC-Radio World Music Award, the ensemble is devoted to the performance of traditional music from Afghanistan and maintaining the richness of Afghan culture. Tickets are $36 ($28.50 for students) available at: Tix On the Square 780.420-1757, Blackbyrd Myoozik, 10442 82 Avenue, through TicketMaster charge-by-phone at 780.451.8000, or on-line at www.ticketmaster.ca (ticket agency fees are in effect)

folkwaysAlive! has become a dynamic addition to the cultural community on the University of Alberta campus, as well as the City of Edmonton, thanks in large part to support from Vice-President, Research Gary Kachanoski. Without this champion of the project, we certainly would not be here today.

The space renovation for folkwaysAlive! and the Canadian Centre for Ethnomusicology is nearing completion after many months of planning and negotiating. Thanks to the support from Daniel Woolf, Dean of the Faculty of Arts, the new venue in 3-47 of the historic Arts Building will be home to the Moses and Frances Asch Collection of Folkways Recordings as well as the archive of the Canadian Centre for Ethnomusicology. We anticipate that the official opening will be held in the spring of 2005. The folkwaysAlive! Project and the University of Alberta are pleased to acknowledge the financial support received from the Government of Canada through Western Economic Diversification to develop the digital archive and public spaces. Our colleagues in the Supply Management Services division very ably and efficiently facilitated purchases for the new centre.

We are also grateful to the University's architectural design team for creating a beautiful and functional new home for the project. Our congratulations and thanks go to Don Gross, Architect, John Shaw, Project Officer, Ray Nelson, Project Manager, Robert and Curtis Linaker of Aarlex Construction, plus the many consultants and building trades personnel who turned the drawings into reality.

We also wish to offer a special word of thanks to our colleagues in the University Library system who have been the faithful custodians of the Folkways collection since 1985 when it was donated to the University by Moses Asch. In the past two years we have added substantially to their workload by requesting detailed inventory checks, removal of the LPs from circulation, facilitating the digitization process and recataloguing the 2,200 items as they arrived in CD format from Smithsonian Folkways Recordings. Jim Whittle, Carmen Loconte and the staff of the Humanities and Social Sciences Music Library have been outstanding contributors to the folkwaysAlive project and we thank them most enthusiastically for their support.

And thanks to you, our audience and supporters, for demonstrating your interest in the sounds, the people, and the traditions of Folkways. We look forward to sharing many more exciting events with you in the future.

Regula Burckhardt Qureshi
Director

Michael Frishkopf
Associate Director for Multimedia

Lorna Arndt
Project Manager

David Descheneau
Technical Development Analyst

Anita Dey Nuttall
Senior Development Officer

THANKS

folkwaysAlive! would not be possible without the contributions of the following organizations and individuals who have generously shared their time, expertise and enthusiasm for the project.

Michael and Margaret Asch

Smithsonian Center for Folklife and Cultural Heritage
Richard Kurin

Smithsonian Folkways Recordings
Daniel Sheehy
D. Atesh Sonneborn
Richard Burgess
John Smith
Toby Dodds

Western Economic Diversification

CKUA Radio Network
Brian Dunsmore
David Ward

Stony Plain Records
Holger Petersen, CM

Global Arts Inc
Josh Keller

McRobbie Design Group
Ken McRobbie

Dead Ends and Detours
Peter North

University of Alberta

Vice-President Research
R. Gary Kachanoski
Katharine Moore
Annette Kujda
Janet Walker

Faculty of Arts
Daniel Woolf
Rick Shostak
Lynn Penrod
Colleen Skidmore
Laraine Strafford

Department of Music
Leonard Ratzlaff
Stella Chooi
Russ Baker

Women Writing and Reading
Gary Kelly
Pat Demers

Arts Resource Centre
Grace Wiebe
Lois Burton
Lee Ramsdell
Terry Butler
Alex Schwarzer
Darren Boss
Sandra Graf
Clare Peters

Humanities and Social Sciences Music Library
James Whittle
Carmen Loconte
John Huc

Museums and Collections Services
Janine Andrews
Frannie Blondheim
Bernd Hildebrandt

Research Services Office

TEC-Edmonton Office
Peter Robertson
Kendel Ferrier
Pamela Freeman

folkwaysAlive!
University of Alberta in partnership with
Smithsonian Folkways Recordings

3-47 Arts Building
University of Alberta
Edmonton, Alberta, Canada 2G6 2E6
Telephone 780.492.7887
Facsimile 780.492.0242

http://www.ualberta.ca/folkwaysalive